

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, FEBRUARY 3, 1872.

Price { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.—FIFTEENTH SATURDAY CONCERT.—THIS DAY.**—Madame Cora de Wilhorst, Miss Katherine Poyntz, Mr. Whitney, and the Crystal Palace Choir. Conductor—Mr. MANNS. Symphony, C minor, and Selection, "Ruins of Athens" (Beethoven); Ballet Scene, Turkish Dance and Chorus, "Corsair" (C. Deffell), and Overture, "König von Homburg" (Sir Julius Benedict), first time at these concerts.

Admission, Half-a-Crown; or by Guinea Season Ticket. Transferable Serial Stalls, for the remaining 12 Concerts, One Guinea. Stalls for this concert, Half-a-crown.

**LONDON BALLAD CONCERTS.**—The following Artists will appear on Wednesday next:—Madame Sherrington, Miss Blanche Cole, Miss Edith Wynne (her first appearance since her return from America), Miss Enriquez, and Madame Patey (her first appearance since her return from America); Mr. Sims Reeves, Mr. Arthur Byron, and Mr. Maybrick. Pianoforte, Miss Agnes Zimmermann. Conductors—Mr. J. L. HATTON and Mr. SIDNEY NAYLOR. Stalls, 6s.; family tickets for four, 21s.; balcony, 3s.; area, 2s.; orchestra and gallery, 1s. Tickets to be had of Mr. Austin, St. James's Hall; Boosey and Co., Holles Street, and the usual music-sellers.

**MORNING BALLAD CONCERT, ST. JAMES'S HALL.** On Monday, February 12, at two o'clock. Artists:—Madame Sherrington, Miss Blanche Cole, Miss Edith Wynne, Madame Patey, and Miss Enriquez; Mr. Sims Reeves, Mr. Arthur Byron, and Mr. Maybrick. Pianoforte—Madame Arabella Goddard. Conductors—Mr. J. L. HATTON and Mr. SIDNEY NAYLOR. Stalls, 6s.; family tickets for four, 21s.; balcony, 3s.; area 2s.; orchestra and gallery, 1s. Tickets to be had of Mr. Austin, St. James's Hall, Boosey & Co., Holles Street, and the usual music-sellers.

**SCHUBERT SOCIETY.—BEETHOVEN ROOMS, 27, Harley Street, W.**—President, Sir JULIUS BENEDICT; Director, Herr SCHUBERT. SIXTH SEASON, 1872. The Concerts of the Society, this Season, will take place on Thursdays 29th February, April 4th, May 9th, and June 13th. The Concerts of the Schubert Society afford an excellent opportunity for young rising artists to make their appearance in public. Prospectus and full particulars on application to H. G. HOPKIN, Hon. Sec.

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**Mr. ROBINS**

is favoured with instructions from the Executors of Mr. Joseph Surman, deceased, to Sell by Auction, at the Room, 21, Old Bond Street, London, on Wednesday, 21st of February, and two following days, the whole of the above important Works. Catalogues are now ready, and may be obtained at No. 9, Exeter Hall; of Messrs. Tippitts & Son, solicitors, 5, Great St. Thomas Apostle, E.C.; or will be forwarded, post free, for One Stamp, on application to

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(late Mr. George Robins), 5, Waterloo Place, Pall Mall, S.W. (Established in the Piazza, Covent Garden, 1870.)

**MR. ARTHUR BYRON** begs to announce that he is in town for the Season. All applications for Oratorios, Concerts, &c., to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street.

**MR. ARTHUR BYRON** will sing **WILFORD MORGAN'S** Popular Song "MY SWEETHEART WHEN A BOY," at the London Ballad Concerts, St. James' Hall, on Wednesday, February 21st.

**MR. FRANK ELMORE** will sing his new and successful song, "THE WOODMAN'S SONG," on February 6th, at the Coopers' Hall 7th, Willis's Rooms; 12th, Ladbrooke Hall; 20th, Pimlico Rooms; 28th, St. George's Hall; and at his own Matinee on March 2nd. Price 3s. Published at Duncan Davison & Co., 244, Regent Street, W.

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**MDLLE. CARLOTTA PATTI**

**MDLLE. CARLOTTA PATTI** will shortly arrive in London, and would accept Engagements for a limited number of Public and Private Concerts. Applications to be made to Mr. Maurice Strakosch, 106, Boulevard Haussmann, Paris.

"THE MARINER."

**SIGNOR FOLI** will sing **LOUIS DIEHL'S** New and Popular Song, "THE MARINER," during his tour with Mr. Mapleson's Concert Party: at Torquay, February 3rd; Taunton, 5th; Bristol, 6th; Oxford, 7th; Cambridge, 8th; Norwich, 9th; Ipswich, 10th; Leicester, 12th.

**MDME. CAMILLA URSO** has the honour to announce that she will arrive in London for the season early in March. All letters to be addressed to Mdme. C. Urso, care of Messrs. Duncan Davison & Co., 244, Regent Street.

**MISS SOPHIE FERRARI** will sing "THE SKY-LARK," Composed by **GEORGINA BAIRNSFATHER**, at several of the forthcoming Concerts. Published in A Flat and F. Post free for 18 stamps. Lamborn Cook & Co., 63, New Bond Street; and Cramer, Wood & Co.

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**MR. R. SUTCLIFFE** will sing **Wilford Morgan's** Popular Song, "MY SWEETHEART WHEN A BOY," at Beverley, February 12th; and at all engagements.

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**MR. WILFORD MORGAN** will sing his popular Ballad, "MY SWEETHEART WHEN A BOY," in Mrs. John Macfarren's Concerts, at Islington, February 8th; and Newport (Isle of Wight), Feb. 22nd.

**"THE MESSAGE."**

**MR. WILFORD MORGAN** will sing Blumenthal's celebrated Song, "THE MESSAGE," at Bow, February 5th; Vintner's Hall, 8th; Bristol, 12th; Newport, 22nd; St. James's Hall, March 22nd.

**"MY SWEETHEART WHEN A BOY."**

**MR. WILFORD MORGAN** will sing his immensely Popular Ballad, "MY SWEETHEART WHEN A BOY," Willis's Rooms, 14th; Theatre Royal, Drury Lane, 14th; also at Mr. Ransford's Concert, St. James's Hall.

**MISS ROSE HARRISON** (Soprano).—All communications respecting Concerts, Oratorios, &c., to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

**MADAME LAURA BAXTER** begs to request that all communications respecting concerts, &c., may be addressed to her, at her residence, 19, Fulham Place, Maida Hill West, W.

**MISS EDITH WYNNE** will return from America early in February. Applications for concert, and other engagements, should be addressed to her residence, 18, Bentinck Street, Manchester Square, W.

**THANKSGIVING DAY.**—The **SECOND EDITION** of the **NEW NATIONAL SONG**, Price 2d., is now ready; also parts for large or small bands.—**NOVELLO, EWER & Co.**, 1, Berners Street, W.

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"Signor Foli was unanimously encored in Herr Diehl's new and already very popular song, 'The Mariner,' which he gave with remarkable vigour and expression."—*The Times*.

"We must not omit to mention a song entitled 'The Mariner,' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—*The Observer*.

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic*.

"Signor Foli sang Herr Diehl's new song, 'The Mariner,' (at the Philharmonic Concert, Liverpool). It is an excellent and spirited piece of music, and was encored."—*Liverpool Courier*.

"Signor Foli has proved himself worthy of the title of best of bass singers known in this country. In every piece he sang he was at once the man of superb natural gift and admirable power of interpretation; but it was in the very genuine song of 'The Mariner'—a class of music and sentiment peculiarly well suited to his powers—that his rich, deep, strong basso and hearty delivery told with most success it was very heartily applauded and encored."—*Cork Examiner*.

"The manner in which Signor Foli sang Diehl's new song, 'The Mariner,' elicited immense applause; and though the Signor appeared twice on the platform to bow his acknowledgments, the audience would not be content, and he eventually responded to their demands."—*The Nottingham Journal*, Saturday, January 20th, 1872.

"In 'The Mariner,' a new song by Diehl, Signor Foli so gratified his audiences that he was recalled three times, and eventually yielded to the encore."—*Nottingham Daily Guardian*, Saturday, January 20th, 1872.

"The new song by Diehl, which Signor Foli introduced at a later hour, possesses every element of wide popularity, including, of course, conventionality; and as it was really well sung, its re-demand, which was not complied with, was only natural."—*Birmingham Daily Post*, Thursday, January 18, 1872.

"In Diehl's song of 'The Mariner,' Signor Foli fairly brought down the house."—*Belfast Evening Telegraph*, January 13th, 1872.

"Signor Foli sang the song, 'The Mariner,' in such a manner that he was obliged to repeat it, the audience forgetting his indisposition in their enthusiasm."—*Belfast Times*, January 13th, 1872.

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# PERSONAL RECOLLECTIONS OF THE YOUTH OF FELIX MENDELSSOHN.

By Dr. FERDINAND RAHLES.\*

One portion of our youth comes vividly back to us in after life—the time of leaving home or school, to finish those studies which fit us for the great world. We are never so old but that we can look upon that as a pleasurable and important episode in our existence. For my part, although the incidents which I am about to narrate occurred nearly fifty years ago, they are as fresh in my memory as if but a year had elapsed. In the year 1822, I was sent to Berlin from my native town of Hamburg, in order to develop my musical studies. Strongly recommended to Mr. Mendelssohn-Bartholdy, the father of the great composer, Felix Mendelssohn, I received from him a friendly and cordial reception, together with promises of every possible assistance—these promises were so faithfully carried out as to lay upon me the burden of a sincere and lasting gratitude. My first visit was in the afternoon, the old gentleman inviting me to stay to tea, when I should be introduced to his family. "In the meanwhile," he said, "you shall see Felix, and I doubt not you will soon be friends. I will see if he is disengaged." Thereupon he rang the bell; nor had we long to wait for the advent of the young musician. Already Felix had a wide-spread repute as a musical prodigy; so that I felt both pleasure and curiosity in meeting with him. In he came, a youth with ruddy cheeks, sparkling eyes, and flowing black ringlets, looking keenly at me. Mr. Mendelssohn told him I had been recommended by a very old friend of his as a promising youth with musical talent, and had come to Berlin in order to extend my musical studies, concluding by expressing a wish not only that we should agree, but that I should be regarded by Felix as a house friend. Left alone, our conversation turned upon Professor Zelter, Felix expressing how indebted he was to him for his theoretical instructions, and for the care which he had always taken in introducing to him, and causing him to appreciate, the works of the old masters. Next, he mentioned his master on the piano, Ludwig Berger, in terms overflowing with praise, and attributing aught which was excellent in his playing, to "that great master," as he called him.

Ferdinand Rietz, a wonderful violin player, a pupil of the celebrated Rode, he called his dear friend, assuring me that I should be delighted to hear him play—"he is so clever and so modest." The bell rang for tea, and Felix conducted me to the sitting-room, where I was introduced to Madame Mendelssohn and to Fanny, the eldest child. Madame Mendelssohn was a pleasant, kind-hearted lady, rather delicate looking, who, as I afterwards found, was often a mediator between father and son. Papa Mendelssohn was very strict—his word was law, his ideas incapable of contravention; the only softening influence which could be brought to bear upon him being that of his wife. During tea, my course of instruction was planned, subject to the decision of Professor Zelter, who every Friday partook of that meal *en famille* with the Mendelssohns; consequently, the final arrangements were deferred until that important day should arrive. Friday came and my second visit took place. I found my young friend practising the first Allegro of Hummel's concerto in A minor, and, when he had concluded, I begged of him to play the other parts of the concerto. His playing was very fine; considering his age, wonderful. He apologized for his performance, saying, "I only commenced it last lesson, and have much to learn before I master it." For my part, I thought it already finished and executed to perfection. "Now," said he, "we will see mamma; I am longing to see her; neither shall we have long to wait for the Herr Professor." The Professor came, and as he entered the room the children ran towards him, and hung around him as if he were a general favourite. He was of a tall commanding figure, had a stern countenance, and a lofty carriage. Made acquainted with my projects, he at once began to question me with regard to my masters at Hamburg, and upon naming Music-Director Schwenke, he said, "Well, you could not have had a more highly accomplished adviser." I then expressed to him my gratitude for the trouble that Herr Schwenke had taken with me in classical music and the rudiments of composition.

Zelter then wished to examine me as to my acquirements before he took me as one of his pupils. Felix offering to

accompany me for the appointed time to Zelter. The evening then passed away in highly interesting musical conversation, in which papa Mendelssohn took a prominent part being versed uncommonly well in musical matters. He has written a treatise on the construction of a perfect independent temperature, "*Ein Versuch eine vollkommen gleichschwebende Temperatur durch die Construction zu finden*," which is printed in Marburg's Musical Contributions, Vol. V. I found Felix a sprightly youth, good hearted and obliging, but with an extremely sensitive reserve, he did not show that "*Laissez aller*" which might have been expected from one of his age, characteristics which I attributed to his having associated so much with grown-up people, and so little with those of his own age. So I always found him during the two years I stayed in Berlin; always under the direct control of his father, the tender thoughtfulness of his mother, and what I may call the loving surveillance of his sister Fanny. There is no doubt that the good habits and education of his early life had an influence upon his musical creations. In analyzing his melodies I am always impressed with a certain moderation in their fluency, a refinement and chaste intelligence, unclouded by any shadow of showing or vulgarity. Felix's time for study was strictly divided into portions for each branch. Seldom have I seen such punctuality as at Mendelssohn's; every hour in the day had its fixed employment; his practice on the piano was regulated by a watch placed in front of him, the instrument on which he played being a grand, by Streicher of Vienna, at that time considered the best German manufacturer. If a visitor called in the daytime, Felix was seldom allowed to interrupt his studies, but after teatime all work was done, house-friends made their appearance, and music and conversation filled up the remaining hours of the day. Paul and Rebecca, the younger children, retired early in the evening, Felix later, but never, to my remembrance much later than ten o'clock, his parents considering late hours would interfere with the next morning's studies, which included Latin and Mathematics, in both of which Felix was very proficient. The appointed day for my examination came on, and Felix and I rode over to Zelter. We made a larger circle than was necessary, in order that I might be shown the most conspicuous buildings and places of the city. The professor received us very cordially, and gave me several practical exercises, consisting of harmonizing a *chorale* in five parts, transposing a song with accompaniment into two different keys, and putting a counter subject to a motive for a *fugue*. When I had done these, he examined them, and seemed entirely satisfied, showing them to Felix, who directly pointed out two mistakes, in all probability overlooked by the Herr Professor. The result of my examination was favourable; I was accepted as a pupil, and my lessons were fixed. Whilst I was engaged with my exercises, Zelter showed to Felix two letters he had recently received from the great Goethe, which he seemed to read with the greatest interest. The Professor then requested me, as he had heard I was a good violin player, and had my instrument with me, to play a piece. I having brought no music, he gave me a volume of Mozart's sonatas for piano and violin, and requested Felix to play the sonata in A major, 3, with me. We got through it capitally, obtaining the applause of the Professor, except in the last movement of *presto*, which he considered we played too fast, almost *prestissimo*, so that many beautiful passages were injured by not being played clearly enough. He then said he would expect me every Friday to take a violin part in the practice of classical music, vocal and instrumental, which took place at his house from twelve to two on that day, the performers being amateurs and professionals, Felix adding that he and his father would be very glad if I would join a musical reunion, held at their house every alternate Sunday morning, for the purpose of trying the Quintet-Symphonies . . . of himself and works of various other composers. I was extremely proud of these two invitations. Mendelssohn's symphonies for strings which we executed, were those of which examples have been recently played at the Crystal Palace. The performers at Mendelssohn's were 1st violin, Ferdinand Rietz and Hertz, members of the King's Chapel; 2nd violin, Louis Landsberg\* and myself. The

\* Louis Landsberg, who made afterwards Rome his residence, was created a Knight, and was well known by artists and connoisseurs who visited Rome as the Chevalier Landsberg. He worked very hard in that town to introduce and elevate classical music, and was a sincere apostle of our divine art.



violons were played by Rietz, senior, and Boehmer, both of the Chapel Royal. The violoncello was in the hands of the distinguished artist and composer, Ketz, and the double-bass was played by the famous Eisolt. Mendelssohn himself indicated the time when not playing the piano. So it was that we executed the juvenile compositions of our late great maestro, and, so far as I can recollect, those works created a great impression on both hearers and instrumentalists, clearly anticipating his future artistical reputation. Few composers have been as fortunate as Mendelssohn in hearing their early compositions so well and carefully performed, and there is no doubt that the constant criticism of superior performers and highly versed connoisseurs must eventually produce not only a purer style, but a more elevated taste. Another great advantage was accorded to him at Professor Zelter's weekly practices, where selections from the old German and Italian masters were performed. A chorus numbering from 40 to 50, composed of the best amateurs of the Sing-Academy, and a double quartet of strings were regularly assembled there. The Professor conducted, and Mendelssohn presided at the piano, playing from the score the parts of those instruments which were not represented, namely: wind-instruments; leading the movements of the choruses, and pointing out, in conjunction with the conductor, any mistakes which occurred either in the vocal or instrumental parts. The Professor was not easily satisfied; yet at this age Felix drew his attention to points which he had overlooked, showing him the score from which he was playing and saying, modestly: "Sehen Sie hier, Herr Professor!" "Look here, Professor!" and I never heard him give cause to be contradicted or corrected. Although so young, I believe that Mendelssohn could have changed places with the Professor to the advantage of us all.

No doubt these practices laid the foundations of Mendelssohn's eminence as a conductor. His reading and playing from the score was really wonderful, although not more so than the rapidity and accuracy with which he could transpose a composition for several parts into various keys. I have heard him transpose many works of Bach and Handel—for which he had a great predilection—into any key which was selected by a bystander. Felix was delighted when I told him my intention to take lessons on the violin from his friend Ferdinand Rietz, and prophesied that I should go on well under his instructions, assuring me that his friend would amply repay the confidence I had shown by placing myself under his tuition. "I have composed a sonata for piano and violin," said he "which Rietz and I will let you hear; I hope you will like it." This he uttered in such a modest unaffected manner as to charm me. Zelter's instructions were mainly confined to the practical portions of music, to which he kept his students with a hand of iron—Mendelssohn being by no means excepted; and this course of training must have had a vast influence upon him at that period of his artistic development when his genius began to soar upwards. Amiable and polite to Felix, the Professor was coarse and brutal to his other pupils. In the Sing-Academy his outbursts towards single members were often calculated to wound the feelings of those to whom they were addressed. Nor had he the smallest respect for sex; the ladies received their full share of his unmannerly vituperations. Felix told me that he one day spoke to a young lady standing near his conducting place in the following uncomplimentary terms:—"Why don't you open your fine large mouth wider, you will find it improve your singing." I may here, whilst on this subject, mention an incident which occurred to me at one of the practices at Zelter's residence on Fridays. I was standing in a leisurely careless attitude at the music stand from which I played, when the Professor, noticing me, rapped with his *bâton*, and commenced a severe lecture on my slovenly attitude, finishing with such an indecent comparison as nearly made me faint. I have never heard such revolting language before ladies and in public as he used; and such was its effect upon me that I resolved not only to discontinue my attendance at those meetings, but also to relinquish the instructions which I received from him, as well as my visits at the Mendelssohns, where I feared again to meet him. A fortnight after this occurrence, I received a very kind letter from Felix, enquiring the cause of my absence, and expressing a hope that it was not caused by indisposition. Cooled down a little by this time, I was making my way next day to the Mendelssohns, in order

to give them the true explanation of my conduct—of which they must, however, have been fully aware, as Felix and Fanny were present, when, to my surprise, I met the Herr Professor. I saluted him in passing, and received a hard stare in reply, but had hardly proceeded ten or twelve yards when I heard him calling me, and turning round perceived that he was making signs for me to approach him. I obeyed, and was asked—"Why have I not seen you for so long a time?" I made some trifling excuses, but was interrupted by the Professor saying, "I will tell you the truth—you were offended at my remarks concerning your attitude when playing the violin. Now, my lad, to those in whom I take a particular interest I make no compliments, the more coarsely I express myself the better intentions I have towards them; so I shall expect you as usual." Arriving at Mendelssohn's, I related the particulars of my interview, at which we all laughed heartily, much pleased with the curious intermezzo—Felix consoling me with the remarks, "He treats every one alike, and you will doubtless hear more of his strange speeches; but in spite of his roughness he is really a kind-hearted man, and an excellent master; so you had better pocket his eccentricities, and regard them merely as jokes." This reasoning of Felix (who was looked up to by every one for his talents and amiability) convinced me that I had better forget the Professor's speech and resume my studies. Many years after, Felix and I enjoyed a merry laugh over this memory of our youth. Zelter's coarseness may be accounted for as he had been a master bricklayer in his early days; but he became more and more refined as his intimacy with Goethe, our German Homer, increased, but never attaining that tact and politeness which are now expected from an artist at the head of a musical institution. Such qualities were rarely to be found fifty years ago. I here conclude my narrative with respect to Felix Mendelssohn's boyhood, intending to resume it at that period of his life when he returned from his first visit to England.

London, January, 1872.

DR. FERDINAND RAHLES.

#### CRYSTAL PALACE CONCERTS.

The winter Saturday concerts are resumed. The two which have already been given were interesting on several accounts. The orchestra which Mr. Manns conducts, not merely with enthusiasm, but with genuine ability to back it, is playing better and better; in fact, it would be difficult to imagine more admirable performances of the symphonies and overtures of the great masters than are to be heard at the Crystal Palace. At the first concert, Schumann's symphony in B flat, his first, and, as many among his admirers confidently assert, his best, and the overture to *Die Zauberflöte*, were instances in point. Of course, every member of the orchestra knows Mozart's incomparable prelude by heart, and it is, therefore, not surprising that it should have been played uniformly well; but the symphony of Schumann, being far less familiar, and written after a fashion by no means accommodating to the instruments, more particularly to the stringed instruments, is on that account alone a task of greater responsibility. Yet, in the comparatively modern symphony the Crystal Palace orchestra acquitted itself not a bit less satisfactorily than in the overture which has now for more than 80 years been universally recognized as a masterpiece. At the same concert Mr. John Francis Barnett's thoughtful ingenious, and elaborately wrought out "*Ouverture Symphonique*" (so-called), composed originally for, and first performed at, the Philharmonic Concerts, was given with such exemplary care and spirited effect as must have entirely satisfied the composer himself, however exacting. The pianoforte concerto was Beethoven's in E flat—the unsurpassed and unsurpassable "No 5"—the great musician's "last word" in this direction. The E flat concerto, the culminating effort of Beethoven's "second period," holds—as "G." the annotator of the Crystal Palace Programmes, says appositely—a place among pianoforte concertos similar to that of the third *Leonora* among overtures, and the *Eroica* among symphonies. The pianist who had the honour of playing this noble work was Mr. Franklin Taylor, one of those earnest and conscientious artists of whom we may reasonably be proud. We have on several occasions had the agreeable task of recognizing Mr. Taylor as an accomplished master of the most universal of instruments—and this, thanks chiefly to Mr. Manns; for elsewhere (an occasional appearance at the Monday Popular Concerts allowed for) our young countryman has enjoyed but rare opportunities for exhibiting his unquestionable talent before London audiences. Nevertheless, of each occasion

afforded him, he makes the best use; and, probably, he has never achieved a more genuine success than by his admirable rendering of Beethoven's Fifth Concerto—the test of all pianists aiming at the highest honours. The times of each movement were taken to a nicety; the phrasing of each *cantabile* theme was the more acceptable, inasmuch as, while thoroughly expressive, it showed no trace of exaggeration; and the execution of the brilliant passages was not less correct than energetic and well accentuated. In short, the performance was quite worthy of the composition, and the hearty applause that followed was most legitimately earned.

The singers at this concert were Mdlle. Limia and Mr. Sims Reeves. Mdlle. Limia, a French lady, if we are not mistaken, produced an agreeable impression both in the cavatina from Rossini's *Semiramide* ("Bel raggio") and in Haydn's canzonet, "My mother bids me bind my hair;" her delivery of the last of which (although accompanied by the orchestra, instead of, as Haydn intended, by the pianoforte), was especially worthy commendation. Mr. Sims Reeves sang his very best. His two pieces were "Deeper, and deeper still," with its long-accepted sequel, "Waft her, angels, through the skies," from Handel's *Jephtha*, and the splendid *tenor scena* from Weber's *Der Freischütz*, familiarly known by the early English version, "Through the forest." In each of these he was listened to with an interest and applauded with a fervour such as only the highest demonstrations of art can extort.

The concert on Saturday—the day being the anniversary of Mozart's birth exactly 105 years since—was devoted largely to the works of that great genius. The opening piece was the overture to *Idomeneo Re di Creta* (or *Ilia e Adamante*), Mozart's first grand Italian opera, composed at Salzburg and Munich, in 1781, ten years before his death. This overture, happily not adorned with a *coda*, by either Winter or Wagner, was finely played; and still more finely played was the symphony in G minor, as a mere piece of "abstract music," to employ the hackneyed phrase of Wagner, positively unrivalled. We have never listened to a more perfect execution of the G minor symphony than that by the Crystal Palace orchestra, under Mr. Mann's direction, on Saturday. The minuet and trio were encoired and repeated; but, this distinction was no more due to the minuet and trio than to any other of the movements, inasmuch as all were played to perfection. Here is a symphony composed for a small orchestra, without trumpets, drums, or clarionets, with only a single flute, the other wind instruments, being bassoons, horns, oboes (two of each), and yet which sounds as vigorously as any symphony ever composed with all the means and appliances of the grand orchestra put into requisition. But it little mattered to a genius like Mozart what resources were at disposal; he made invariably such excellent use of them that no one missed anything he might be obliged to reject. What a contrast was presented on Saturday between this symphony in G minor and the concerto in E flat, for pianoforte with orchestral accompaniments, by the Abbé Liszt, which Mr. Dannreuther introduced for the first time at the Crystal Palace Concerts. In this concerto every conceivable expedient is employed to obtain force and sonorosity; but the result is a *caput mortuum*. The whole work, which, the interest of its materials taken into consideration, is of immoderate length, appears to us as a mere jumble of passages—passages of enormous difficulty, but unaccompanied by the effect that might be expected to attend their facile and correct execution. The "themes," if "themes" they may be styled, are vague and shadowy, the leading one—"the main theme," which, as the annotated programme informs us, "remains intact throughout the concerto" (whatever that may signify)—being principally recognizable, whenever it appears, on account of its extreme unloveliness. In the remarks upon the concerto (signed "E. D.," not "G.") which enrich Saturday's programme there is a good deal of talk about a "continuous whole," brought about by what is termed the systematic use of "a metamorphosis of themes"—the precise meaning of which, although we are told that Beethoven has used it, "with astounding ingenuity," in his thirty-three variations (those, we presume, on Diabelli's waltz-tune), is beyond our comprehension. Nor can we understand in what possible way the Abbé Liszt's concerto carries out Coleridge's idea "of poetic beauty—unity in multiplicity," as the same authority suggests. "Perhaps"—concludes the annotation—"a rhapsody would be the most appropriate title for it;" and here we agree with the writer, merely differing with him about the character of the "rhapsody." The frequent performance of such music as this would very soon neutralize all the good which the Crystal Palace Concerts have been for years effecting; and finely as the concerto was played by Mr. Dannreuther, one of the most consummate pianists now before the public, and heartily as, out of deference

to the player, the performance was received, we could but wonder that an artist of his calibre should have devoted so much time and hard labour, as he must have devoted, to getting such a farrago of monstrous absurdities into his head and into his fingers. Herr Dannreuther played the concerto without book with wonderful fire and unimpeachable accuracy; and we could only grieve to find so much ability wasted upon such profitless stuff.

A smoothly-written *notturno*, for horn, with orchestral accompaniments, was another novelty in the programme. The composition in itself is null but the performance of the solo part, by Mr. Wendland, chief horn at the Crystal Palace, was in every respect irreproachable. The singers were Madame Bentham Fernandez and Mr. Bentham, the lady singing "Non so più cosa" (*Figaro*), with the same piquant expression which recently won for her such applause at the Monday Popular Concerts, as well as "Oh mio Fernando," from *La Favorita*; the gentleman giving "Il mio tesoro" (half a tone lower than the original key), and "Ah si ben mio" (*Il Trovatore*), in his best style, the two joining their voices in a duet, also from *La Favorita*. The concert ended with a magnificent performance of the overture to *Leonora*—the inimitable "No. 3," which puzzled Cherubini and immortalized Beethoven. At the concert to-day, in addition to the C minor symphony and a selection from the *Ruins of Athens* of Beethoven—we are promised the overture to Mendelssohn's *St. Paul* (first time at the Crystal Palace), a new ballet scene by Mr. C. Deffell, Sir Julius Benedict's overture, *König von Homburg* (first time), and other things.

#### SACRED HARMONIC SOCIETY.

Handel's *Deborah*, revived on Dec. 10, 1869, was repeated yesterday week to the satisfaction of a numerous audience. Unquestionably there are vitality and power in this work such as the composer could hardly have imagined when, stimulated by the unexpected success of his first oratorio, *Esther*, he used up a lot of old matter and produced his second. In 1763, Handel wanted money to carry on a desperate operatic enterprise, and the construction of *Deborah* shows that he knew how to subordinate art to the exigencies of a failing treasury. Perhaps no more conspicuous example of musical book-making exists. Out of fifteen choruses ten are adapted from the Hamburg *Passion*, the *Coronation Anthems*, and the *Dixit Dominus*, composed at Rome; while the airs with one or two exceptions, show more regard for *ad captandum* effects than for genuine merit. There is, indeed, reason to conclude that the master regarded *Deborah* as a *pièce d'occasion*. Otherwise, he would not have given the parts of Barak and Sisera to a couple of male altos, because he happened to have them in his company; nor would he have omitted tenor airs altogether, because, at the moment, he kept no tenor vocalist in pay.

It will not do, then, to look at *Deborah* from the stand-point of high artistic purport. Handel was no hero when putting it together; but simply a man who wanted to turn an honest penny by humouring what seemed the passing fancy of the public. Yet, even so, he could not help producing music for all time. When twitted with the long days spent upon his *Creation*, Haydn answered that the work was meant to last; and we know that it is the things of slow growth which endure. Handel could be independent of these natural laws. If he blew a bubble to give momentary pleasure, it hardened into a crystal sphere by contact with the breath of his genius. There is music in *Deborah*, no matter whence it came, able to atone for greater faults than we have pointed out—music of the noblest character, genuine Handelian thunderbolts. But in what work of importance by the same hand do not these excellencies appear? Therefore, while giving the Sacred Harmonic Society credit, because of the revival of *Deborah*, we should be glad to know that other revivals are at hand. *Theodora*, the last but one of Handel's oratorios, and the pet child of his old age has recently commended itself to the music-lovers of Cologne, while London amateurs know no more of it than "Angels ever bright and fair" or "He saw the lovely youth"? Here, at all events, is a reproach which the society would do itself honour by wiping away.

The performance of *Deborah* gave just satisfaction, inasmuch as the choruses, with hardly an instance to the contrary, were rendered vigorously and well. To name all the successes would be to go through the concerted pieces number by number. Enough, therefore, if we single out for special praise "Immortal Lord of earth and skies," "O, blast, with thy tremendous brow," "See the proud Chief," and the finale, "Let our glad songs." These are masterpieces, and in a masterly manner they were performed. Madame Lemmens-Sherrington did all that was possible with the thankless part of *Deborah*, whom neither the librettist nor the composer shows to advantage. Her delivery of the invocation, "By that adorable decree," was marked by appropriate dignity; while "Choirs of angels all around Thee," and

"In Jehovah's awful sight," received fitting treatment at the hands of this favourite artist. Miss Elton gave the music of Barak with spirit enough to atone for the incongruous association of a military hero and a woman's voice. She was much applauded after "All danger disdaining," as well as after "In the battle fame pursuing," to the success of which, however, Mr. James Coward's organ *obbligato* greatly contributed. Thanks to Sir M. Costa, Sisera was represented by a tenor, Mr. Kerr Gedge, for whom the recitatives and air, "At my feet extended low," had been adapted. Mr. Gedge sang carefully, and thus helped to make the absence of a second hero with a woman's voice additionally acceptable. The two airs of Abinoam were given by Mr. Lewis Thomas, whose delivery of "Tears such as tender fathers shed," gained the chief honour by winning the only encore of the evening. A word in praise of the song would be superfluous, and we can hardly go further in praise of the singer than when we state that he did justice to his theme. Mrs. Sidney Smith and Mr. Smythson undertook the subordinate solo parts, and Sir M. Costa conducted, earning double honour by being also the author of discreetly written and effective "additional accompaniments."

### MONDAY POPULAR CONCERTS.

(From the "Daily Telegraph," Jan. 31.)

Mr. Arthur Chappell began another course of morning performances in St. James's Hall, on Saturday last, when, in addition to the regular quartet—Madame Neruda, Herr Ries, Herr Straus, and Signor Piatti—Madame Arabella Goddard appeared as solo pianist, and Mr. Sims Reeves as vocalist. Such an extraordinary combination of talent had the natural effect of crowding the hall to excess. But the occasion was otherwise interesting as being the 400th concert of the Monday Popular series. The number is almost unique in English musical annals, that of the Philharmonic Concerts alone exceeding it, thanks to a career of more than half a century. We may well congratulate director, artists, and audience upon a fact so encouraging; especially, as it is due to steadfast perseverance in giving the best compositions after the best manner. Tempting though the opportunity be, we will not enlarge upon the importance of the Monday Popular Concerts. It is only necessary to take one programme and multiply it by 400, in order to form an adequate idea of the good they have done. The 400th programme was equal to any of its predecessors. Mozart's string quintet in D major, led off, Mr. Zerbini taking part in its performance with the artists already named. Written exactly a year before the composer's death—being, in fact, the first fruits of that wonderful twelve months' labour which ended with the "Requiem"—the quintet represents Mozart's genius in its full development. He has left us nothing nobler of the kind, and hearing it, as on Saturday, must ever be, to amateurs of genuine music, a pleasure beyond words. Might not the same be said of Mendelssohn's pianoforte quartet in B minor, with which the concert ended? "I suppose I shall eventually be obliged to play it before a jury," wrote Mendelssohn, when his MS. was seized by the Paris police during a raid on the St. Simoniens. Had he done so, there would have been a musical parallel to the unveiling of Phryne; at all events, as regards the power of beauty. The quartet was submitted to the Popular jury by Madame Goddard, Madame Neruda, Herr Straus, and Signor Piatti, with what result need hardly be said. As her solo, and "by desire," Madame Goddard played Handel's "Suite de Pièces," in E major, containing the "Harmonious Blacksmith." This is a familiar *cheval de bataille* of the gifted artist, and once more it carried her to victory. Her performance of the well-known air and variations was perfect alike as to execution and expression, the *pianissimo* scale passages in particular being given with astonishing equality of touch and delicacy of tone. Madame Goddard was encored by acclamation, and repeated her effort with the same success. Mr. Sims Reeves sang Horsley's air, "Lord, in youth's eager years," and Beethoven's "Adelaide." His rendering of the queen of love-songs was worthy of its beauty, and as absolutely unsurpassable; while equal, in its way, to either was Madame Goddard's accompaniment. Signor Piatti contributed to the programme his favourite Boccherini Sonata in A major, with which he added another to a long list of successes.

The concert of Monday last was chiefly remarkable as paying an instalment of the honour due to a great but neglected genius—J. L. Dussek. We shall make no complaint of the way in which this composer's claims are generally treated. It is in the nature of things that, being just below the greatest masters, he should suffer by reason of such contiguity. Dussek, indeed, forms only one of several whose high attainments, involving competition with the

highest, have led to conspicuous defeat. All the more credit, therefore attaches to efforts at securing justice for these *dii minores* of music—these gods who, because they do not deserve the noblest temple, are too often denied any. Dussek is, happily, no stranger to the Monday Popular audience, though hardly perhaps as familiar as might be wished. From time to time Mr. Chappell has brought forward the pianoforte quintet in F minor; the string quartets in G major and E flat; the sonatas for pianoforte and violin in G major and B flat; and the "Farewell," "Plus Ultra," and "Invocation" sonatas for pianoforte alone. Amateurs of Dussek's music will not require to be told that these are among his best efforts; while that they are not all his best was shown by the production on Monday of the pianoforte sonata in C minor, a work probably never before heard by an English audience. No Boswell of the period seems to have thought it worth while to make a Johnson of Dussek, and nothing further is known about the "C minor" than that it forms one of three (Op. 35), dedicated by the composer to his friend Clementi. In regard to merit, however, the work speaks for itself, trumpet-tongued, every movement (there is no minuet or scherzo) having characteristics which are strongly individual and of the highest order. This is especially the case with the opening *allegro*, wherein contrast of subject, masterly elaboration, and boldness of structure challenge the applause of connoisseurs. We might dwell largely upon these things, as upon the very interesting *adagio*, and the animated *rondo finale*, without exhausting their merits; but enough if the entire sonata be proclaimed worthy to rank, not only among Dussek's greatest masterpieces, but also among the best things of its kind, by whomsoever written. It is almost superfluous to mention that the artist who introduced this work was Madame Arabella Goddard, the same who first made the "Invocation," the "Farewell," and the "Plus Ultra," known to Mr. Chappell's audience. No character is more familiar to Madame Goddard, and none becomes her better than that of a musical pioneer. Her services in this capacity has been of immense value, and have been given at a sacrifice which only a strong sense of duty can explain. The English public do not take kindly to novelty, as such, and it is fortunate, both for novelty and the English public, that an artist of the highest rank acts as intermediary. Madame Goddard's performance on Monday was one of those finished efforts which silence criticism, and allow only of praise. As regards the clearness of exposition, which throws light on every detail, and reveals the composer's entire plan, it left nothing to desire. We know no higher or more comprehensive eulogy. The sonata was well received; and Madame Goddard had a warm recall. Other features of this concert were Mozart's sonata in B flat for piano and violin; which, composed for a lady (Mlle. Strinasacchi), was appropriately played by Madame Neruda and Madame Goddard; Schumann's string quartet in A minor; and Hummel's famous septet, capitably rendered by Madame Goddard, M.M. Radcliff (flute), Barrett (oboe), Paquis (horn), Straus, Reynolds and Piatti. The vocalist was Mr. Bentham, who made a success in Gluck's "Sin dall' eta" (*Iphigenia in Tauris*).

### À TOUS LES FRANÇAIS RESIDENTS À LONDRES.

We have been requested by M. Raphael Felix, of the St. James's Theatre, to publish the following letter:—

"Notre pays souffre encore de l'occupation des armées étrangères dans six de nos malheureux départements; les femmes de France, sous le patronage de toute la presse, viennent de se donner pour mission de faire une grande souscription nationale et patriotique pour aider à payer promptement le solde de l'indemnité due à nos vainqueurs. Les artistes français doivent leur obole à cette noble cause; ils offrent d'abord une journée de leur travail aux généreuses femmes de France, en donnant samedi, 10 février prochain, au théâtre St. James, une matinée dramatique pour laquelle je viens solliciter votre généreux concours. Je prends la respectueuse liberté de vous adresser sous ce pli mon humble supplice; et quelque soit l'offrande que vous voudrez bien accorder à cette grande et belle œuvre, les artistes français du théâtre St. James et moi nous en resterons profondément reconnaissants.—Croyez à mon profond respect, le Directeur du théâtre français,

"RAPHAEL FELIX."

BREAKFAST.—EPPS'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast-tables with a delicately flavoured beverage which may save us many heavy doctor's bills." Each packet is labelled: JAMES EPPS & CO., Homoeopathic Chemists, London. Also makers Epp's Cacaoine, a very thin evening beverage.



## ON THE ADVANTAGES OF LEARNING MUSIC.

(From "The School Board Chronicle.")

NO. II.

In discussing musical education, I fear much may be said concerning the inefficiency of teachers.

Not many capacities are equal to fully comprehend the complicated structure and profound origin of music; and fewer still acquire such intimate acquaintance with its essence and principles as should enable them to explain its mysteries to other minds. Unfortunately, many persons imagine that if they possess a certain amount of digital or vocal agility, they are fully qualified to give "lessons in music," though they may be utterly ignorant of even such rudiments as the primary formation of the gamut, the affinity of scales, &c. They have but vague notions, themselves, as to different clefs, which they are apt to consider as indications of right hand and left hand; therefore any sagacious interrogatories from clever pupils throw them into awkward embarrassment, and perplex their brains with questions they have never dreamt of propounding to themselves. They are frequently (if teachers of vocal art) perfectly ignorant of the anatomical construction of the respiratory organ and its dependencies, and, therefore, are unable to correct in pupils such blemishes as are caused by physical conformation, or to judiciously develop the strength and elasticity of the vocal ligaments according to natural individual structure. Such pseudo instructors may teach *songs*, but not *singing*, or piano-forte *pieces*, but not piano-forte *playing*; and the parrot-like proficiency which their scholars attain is of no service to future study. The songs and pieces thus acquired resemble the rootless flowers which children plant in their play-gardens, transient and illusory, "dying with the morrow."

An able contributor to the *Musical Times* has pointed out how deplorable is the inefficiency prevalent amongst musical instructors, and has suggested that in many schools where examinations into the musical progress of the pupils take place yearly or oftener, it would be advisable that the teachers also should be required to display their ability, and prove themselves capable of imparting tuition. He adds that, under such circumstances, the shortcomings of the scholars might oft-times be traced to their incompetent instructors.

There is little excuse, in these days, for ignorance amongst teachers whose labours are infinitely lessened by the numerous treatises and books of instruction constantly in course of publication; indeed, such a flood of excellent works is now poured forth, that the only embarrassing question is, which system to adopt, or which method to pursue? doubtless the task of musical tuition is an arduous one, exceptionally so, because in other branches of education, a pupil's incapacity is annoying, but does not inflict actual pain; whereas, to the refined ear of a musician, an out-of-tune note is absolute torture; disgust and impatience are apt to betray themselves in the gestures and words of the teacher, mesmerically affecting the pupil, who becomes nervously discouraged, or resentfully perverse, according to individual character. But when the arduous task is undertaken in a proper spirit, if teachers strive to be what they ought to be, enthusiasts in their mission, patient in its fulfilment, and willing to adapt their talent to the peculiar exigencies of differently endowed pupils, then their *onus* is lightened of its tedious weight, and the duller capacities may be trained into subordinate adjuncts to choral or concerted music, or, at any rate, may gain artistic ability sufficient to amuse themselves, and their home circle. If professors have to suffer physically more than others, they are amply compensated by a fuller share of moral satisfaction; for sure it is that, when musical instructors are worthy the title, they are the most popular of all teachers, and their lessons are looked forward to with joyful anticipation, more as pleasurable treats than toilsome duties; while class meetings for the study of music are hailed as true enjoyment, whether held in schools, or in elegant circles of fashionable society.

The erroneous opinion that only musical "rubbish" can find favour in society is fast becoming obsolete, giving place to the truer creed that art should elevate an audience, and must never be degraded to please empty-minded listeners. Amateurs now understand that it is better to select for private performance classical works of a high standard, which, even when executed by mediocre talent, interest by their genuine worth, and charm by their intrinsic beauty; of course the simplest ballad has a right to its place in musical entertainments, where it may pleasantly vary more serious compositions, in the same manner as a light novel may take turns with graver reading; but the ear soon palls of mere trivial productions, which suggest nothing to the higher faculties of the understanding. Amateurs of the present day are not to be satisfied by *polpouir* on opera airs, "deranged" for the piano-forte, or with variations "all sound and fury, signifying nothing," but are anxious to become familiar with sterling compositions of acknowledged merit. The execution of concerted instrumental music, however, is onerous to achieve in small circles, owing to the material difficulty of transporting and assembling the oft-times unwieldy instruments requisite for combined orchestral practice; but concerted vocal music

offers no such impediment, and its frequent indulgence is made easy to all by the cheapness of good choral publications of every description.

It were impossible to prescribe exactly what musical education should consist of, but generally speaking amateurs may content themselves with less executive perfection than is essential to professors, and should principally endeavour to fathom the fundamental beauties of music, and gain a due appreciation of its æsthetic affinities; this will enable them to penetrate into the meaning of sublime compositions, and will enhance their enjoyment of them a thousandfold. If, in cultivating their own powers, they follow the present excellent fashion of preferring classical music to mere pieces of display, they must bear in mind that, though less labour of the fingers be demanded from them, considerably more intellectual application will be indispensable for the due rendering of even the simplest production of a great composer; mind must prevail over mechanism, or they will never accomplish their desired aim.

To those who consider music a boon to mankind, it is consolatory to mark the giant strides its progress has made within the last twenty years; taste and correct judgment are already general, and modern facilities encourage further development of universal proficiency. No art so much as music possesses the power of soothing mere depression and diffusing pleasurable sensation alike among the young and old, the rich and poor, the sick and healthy, and the learned and ignorant; no especial worldly position, no fortuitous advantage of birth or fortune is necessary for its full appreciation. Queen Elizabeth deftly playing on the virginals, and the cottage lass carolling her rustic ditty, equally feel soled from care or vexation; and the lowest manual drudgery becomes light if music accompany its irksome monotony. Those who sing at their work, work best, and the pedestrian who whistles a quick march as he walks puts vigour into his legs, however jaded they may be.

The love of music is a well spring of pure refreshment which nature furnishes for her children, at which all may freely drink; we may taste its delicious draught in earliest childhood, and revel in it till the last day of extreme old age—nay, we are taught to believe that not even with death shall our joy in music cease. Then let well-wishers to humanity lend a helping hand to extend this excellent boon to all their fellow mortals, thus furthering happiness and civilization throughout the world—"a consummation most devoutly to be wished."

SABILLA NOVELLO.

## AIDA FROM A GERMAN POINT OF VIEW.

If it is allowable, after hearing *Aida* only once, to pronounce an opinion on it, the opera is one which really possesses dramatic qualities—after the fashion of its composer, that is to say—and sometimes in his very best style. His two characteristic peculiarities, wild enthusiasm and touching melancholy, are exceedingly prominent, and worked out with an ease peculiar to Italian composers. We find instances of grand inspiration; fine musical thoughts, and clear ideas, which must meet with applause from every audience. The second and the third act are the most salient—of the first, we can mention only the opening scene, in the second act, however, there are a love-duet of melting sweetness; a very well-handled recitative; and a quartet with choral accompaniments; in the third, a romance, with an extraordinarily charming second strophe; two duets, in which the heroine takes part; and the finale, which was greeted with unanimous applause. But, with these beauties, there are many touches of triviality, lengths and reminiscences, and the inspiration is frequently suffocated by the endeavour to give the music an oriental colour. Accordingly, it is impossible to say with certainty whether the opera will have, in European theatres, the same success that it achieved at Cairo, where the getting-up had so much to do with it. It is impossible to form an idea of the magnificence of the scenery, and of the character of grandeur distinguishing this theatrical resurrection of old Egypt. There was no inexactitude in the details; no anachronism in the costumes. Mariette, that master of Egyptology, and Vasali, the Curator of the Museum at Bulak, gave their advice on every point; nothing was done without them. The representation, upon a modern stage, of ancient Egyptian life; the pictures of old Thebes, of Memphis, and of the plain of the Nile, are treated in a style of colour probable only in Egypt itself. It is a magnificent and exciting spectacle. When the curtain rises, one forgets *Aida* and Verdi, the drama and the music, so much is one's whole interest absorbed by the magic of the view, to the unity of which so many component elements contribute. It is a fantastic sight, and yet distinguished by ideal truth, a sight which evokes from the spectator a cry of wonder.—*Neue Berliner Musikzeitung.*

## SATURDAY POPULAR CONCERTS

SATURDAY AFTERNOON, FEBRUARY 3, 1872.

QUARTET, in D minor, for two violins, viola, and violoncello—  
Madame NORMAN-NERUDA, MM. L. RIES, STRAUS and PIATTI ... Mozart.  
SONATA, in C major, Op. 24, for pianoforte alone—Mr. CHARLES  
HALLÉ ... Weber.  
SONG, "The First Violet"—Miss SOPHIE FERRARI ... Mendelssohn.  
SONG, "The Maiden's Story"—Miss SOPHIE FERRARI ... Sullivan.  
SONATA, in A major, Op. 47 (dedicated to Kreutzer), for pianoforte  
and violin—Mr. CHARLES HALLÉ and Madame NORMAN-NERUDA ... Beethoven.  
Conductor ... Sir JULIUS BENEDICT.

MONDAY POPULAR CONCERTS,  
ST. JAMES'S HALL.

MONDAY EVENING, FEBRUARY 5th, 1872.

FIRST APPEARANCE OF MADAME SCHUMANN.

## Programme.

## PART I.

QUARTET, in G minor Op. 74, No. 3, for two violins, viola, and  
violoncello—Madame NORMAN-NERUDA, MM. L. RIES, STRAUS  
and PIATTI ... Haydn.  
AIR, "Ah! rendimi quel core,"—Miss ENRIQUEZ ... Rossi.  
SONATA, in A major, Op. 101, for pianoforte alone—Madame SCHU-  
MANN ... Beethoven.

## PART II.

QUINTET, in E flat, Op. 44, for pianoforte, two violins, viola, and  
violoncello—Madame SCHUMANN, Madame NORMAN-NERUDA, MM.  
L. RIES, STRAUS, and PIATTI ... Schumann.  
SONG, "The Linden Tree," ... Schubert.  
ANDANTE AND SCHERZO (Posthumous), for two violins, viola,  
and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, STRAUS  
and PIATTI ... Mendelssohn.  
Conductor ... MR. ZERBINI.

## CRYSTAL PALACE CONCERTS.

SATURDAY, FEBRUARY 3rd.

## PROGRAMME.

OVERTURE, "St. Paul" ... Mendelssohn.  
AIR, "O God, have mercy" (St. Paul)—Mr. WHITNEY ... Mendelssohn.  
AIR, "Jerusalem" (St. Paul)—Miss KATHERINE POYNTEY ... Mendelssohn.  
HYMN, "Hear my prayer"—Madame CORA DE WILHORST and the  
CRYSTAL PALACE CHOIR ... Mendelssohn.  
SYMPHONY No. 5, in C minor ... Beethoven.  
CAVATINA, "Casta diva" (Norma)—Madame CORA DE WILHORST, ... Bellini.  
BALLET SCENE, TURKISH DANCE, AND CHORUS (Cossacs)—  
ORCHESTRA AND CHORUS. (First time at these Concerts.) ... C. Deffell.  
SELECTION from "The Ruins of Athens." 1. Duet; 2. Chorus of  
Dervishes; 3. Turkish March; 4. Instrumental Interlude; 5. Grand  
March with Chorus; 6. Recit., Chorus, Air, Solo with Chorus;  
7. Final Chorus ... Beethoven.  
OVERTURE, "Der König von Homburg." (First time at these  
Concerts.) ... Sir Julius Benedict.  
CONDUCTOR ... MR. MANNS.

THE ANNUAL PRIVATE SUBSCRIPTION BALL,  
in aid of the SCHOLARSHIP FUND of the LONDON ACADEMY OF MUSIC,  
will take place at St. George's Hall, Langham Place, on Wednesday Evening next,  
February 7th. Tickets including supper, 10s. 6d., can be procured only of the Lady  
Patronesses, a list of whom can be obtained of Mr. Wilkinson, St. George's Hall.

## TO CORRESPONDENTS.

MR. TEMPLE CLOUD.—No!—The composer of the oratorio-opera (or  
opera-oratorio), *Joseph*, was "Méhul," not Cherubini. True, Cherubini  
dedicated his *Medée* to Méhul, with whom the great Florentine was on  
intimate and friendly terms; but in every other respect Mr. Cloud has  
been misinformed.

THE BROTHERS WHOO.—We should have much pleasure in com-  
plying with the request of the Brothers Whool, but expediency forbids.  
Their paper would occupy at least two pages, and, moreover, is strictly  
an advertisement.

## The Musical World.

LONDON, SATURDAY, FEBRUARY 3, 1872.

## LONDON BALLAD CONCERTS.

THESE popular entertainments, of which already five  
have been given, show no falling off either in the spirit  
of their management by Mr. John Boosey, the excellence of  
their programmes, or the support they receive from the  
public. Mr. Boosey wisely adheres to the plan upon which  
he started five years ago;—that is to say, he presents a  
certain number of old favorites along with new compositions,  
and thus makes sure of giving pleasure by means of the first,

whatever may be the failure of the second. It must be  
said, however, with regard to the novelties, that very few,  
if any, have turned out failures; while, on the other hand,  
there have been some striking successes. Further, the  
result of mixing accepted ballads with those which are  
merely candidates for acceptance is to keep the standard of  
merit at a proper height. The audience are invited to judge  
of new things by comparison with the old, and this is done,  
unconsciously perhaps, but still done.

People not sufficiently sure of their exalted musical tastes  
to tolerate music not exalted, are in the habit of sneering at  
ballad concerts as wholly unworthy of consideration from an  
artistic point of view. Those, however, who do not find it  
necessary to proclaim aloud their refinement, entertain a  
very different view; as, indeed, must every one familiar  
with the history, influence, and capacity of folk-songs.  
Supposing all who account themselves musicians fell  
to sneering, the making of ballads would still go on; and  
it is well, therefore, when men who have capacity for  
higher things take the matter in hand, bringing to it  
their superior knowledge and taste. Arthur Sullivan com-  
posing a song, and Sims Reeves singing it, may not be in  
the highest exercise of their talents; but we hardly know  
an exercise more useful. They appeal to the masses, over  
whose heads music of a higher character flies, and  
they do much to improve tastes which could be reached  
in no other way. Remembering this, the London Ballad  
Concerts have a significance not visible on the face of  
them; and when, as at last Wednesday's concert, a good  
many admirable things are done in an admirable way, there  
is every reason to credit them with being a means of usef-  
fulness as well as of pleasure. The objection that such enter-  
tainments encourage the production of a lot of rubbish,  
which otherwise would not afflict the world, amounts to  
little. Nobody is obliged to buy the rubbish; and those  
who are compelled by social usages to tolerate it in others,  
may comfort themselves with the thought that people who  
love rubbish will, anyhow, make themselves objectionable.

The foregoing remarks would hardly be complete without  
the illustration supplied by what was done at last Wednes-  
day's concert; and we shall offer no apology for, in this  
respect, "condescending to particulars." Four new songs  
were brought forward; at the head of them being Sullivan's  
"Once Again," a composition certain to take its place among  
the favourites of the public. In sentiment, melody, and  
general treatment, it belongs to the cream of its order.  
Naturally, therefore, its success was immense; and Mr.  
Sims Reeves, who never sang more finely, could do no  
other than repeat it. Another good effect was made  
by a capital descriptive piece, entitled, "A Song of the  
Sea," in which Madame Sainton-Dolby has shewn more  
than ordinary power. This also is a valuable addition to  
Mr. Boosey's repertory. It was well rendered by Mr.  
Byron. Rudall's "Dreams" (Madame Sherrington), and  
Henriette's "Clouds" (Miss D'Alton), completed the list  
of novelties, in an admirable way. Side by side with these,  
and other examples of modern art, were Arne's "O bid your  
faithful Ariel fly" (Miss Blanche Cole); "The Three  
Ravens" (Miss Enriquez); Stevens's "Sigh no more,  
Ladies" (Mr. Reeves); "Ye banks and braes" (Miss  
Enriquez); and "Hope the hermit" (Mr. Maybrick). We  
fail to see how anything of the kind could be better than  
this selection; therefore, we also fail to see how, as the  
people will have their ballads, Mr. Boosey could do more  
towards refining and elevating the taste of a ballad-loving  
public. We wish success and continuance to his enterprise.



## OCCASIONAL NOTES.

THE Italian government, to the scandal of its friends, and the hilarity of its enemies, is disposed to do for the Roman stage what Mr. Donne did for the London pantomimes, and is as anxious to consult the susceptibilities of Pius IX. as Mr. Donne is to spare the nerves of Mr. Lowe. The Chamber of Deputies would have been amused had it been invited to insert in the Guarantee Bill a clause for the immunity of the Pope, Cardinals, and all the Vatican's dependants, from the irreverent wit of the secular dramatist; and no provision occurs for such a contingency. All the more bound the Executive considers itself to shelter things sacred from humour profane; and a fiat is gone forth that what is tolerated in every other city in Italy will not be permitted within earshot of the Vatican. Nor does interference end here. Ecclesiastics, male or female, must not appear on the stage. As a letter from Rome puts it:—

"Operas and comedies represented in the rest of the kingdom, after a certain received text, are to be admitted only on condition of thorough revision. A cardinal must be transformed into a civil magistrate, a father confessor into a lay schoolmaster, a nun into a midwife, and so forth."

Could anything be more absurd? It is understood in this country that the clergy must not be gratuitously brought upon the stage, but the instances in which they have served to assist the dramatist and divert the public without offence are familiar to playgoers. No parallel can be drawn between England and Italy. For eight hundred years the history of Italy has been bound up with that of the Roman Church. Popes have been the public friends or enemies; cardinal princes its statesmen; exalted ecclesiastics its busiest characters. The drama in every country, to be worth anything, must be national; and how can there be a national drama in Italy, if ecclesiastics are tabooed? It would be to ask the playwright to forego his most efficacious machinery. Shakspeare might as well have been forbidden to introduce kings and courtiers. Alfieri preferred classical subjects; but see what havoc this new decree would work among his dramas. There can scarcely be a finer theme for a drama than the rise and fall of the Florentine Savonarola, whose enemies, Alexander VI. and Caesar Borgia, are the very stuff for tragedies. A prohibition affecting such themes would condemn the tragic muse of Italy to sterility. So silly a piece of complaisance cannot last. The Italian government should extend to the Pope and his friends that "firmness and patience" of which we have heard so much in connection with some impracticable people nearer home. Pius IX. will merely conclude that Victor Emmanuel is afraid, and the public draw the same conclusion. The darts of wit warded off the Vatican will descend upon the Quirinal, to the delight of the Churchmen who have been protected. Moreover, where is protection to stop? The shop-window and the journal will be next affected. Among contemporaries, not to be ridiculed, is not to be ridiculous. Dead men, whether Popes or Monarchs, belong to the world.

THE stewards of the Festival of the Three Choirs of Worcester, Hereford, and Gloucester, which is to be held this year at Worcester, have had a preliminary meeting. The festival is to be held in the nave of Worcester Cathedral, and in the College hall either in the first or second week in September. The Rev. T. L. Wheeler has been elected hon. secretary, and Mr. W. Done, organist of Worcester Cathedral, conductor.

SIGNOR ARDITI.—A telegram from St. Petersburg states that this distinguished artist gave his benefit concert in that city on Sunday, and that it was a "magnificent success." The house was crowded in all parts, the receipts amounting to \$0,000f. "Tarantella," a new song, which was expressly composed by Signor Arditi for Madame Adelina Patti, was received with immense enthusiasm, the composer and singer being recalled several times.

THE Strakosch Opera Company began their performances in Cincinnati early last month; and Mdlle. Nilsson appeared with great success, in a round of her favourite characters. *Fra Diavolo* was given on Jan. 9th, with Mdlle. Duval, Mdlle. Cary, M. Capoul and Mr. Charles Lyall in the principal rôles. The critics speak very favourably of the whole performance, and term Mr. Lyall's Lord Alcazar "capital"—which it is.

## PROVINCIAL.

CHELMSFORD.—We read in the *Chelmsford Chronicle* of Jan. 26:—

"Mrs. John Macfarren's pianoforte and vocal recital secured, (owing to the reputation of Mrs. Macfarren), a crowded audience. The entertainment opened with Weber's *Moto continuo*, executed in a brilliant and skilful manner. The part-song, 'O wert thou in the cauld blast,' and 'The May-bells and the flowers' (Mendelssohn), received full justice at the hands of Miss Sinclair and Miss Barnett. The grand scena, 'Softly sighs,' from *Der Freischütz*, followed, after which the *Pastoral Sonata* was artistically rendered by Mrs. Macfarren, and Miss Barnett sang 'Voi che sapete,' after which Thalberg's grand fantasia on *L'Elisir d'amore* was played by Mrs. Macfarren, who thus gave another proof of her executive skill. We are sure that she has, by her visit, increased the reputation which she gained on her debut at Chelmsford."

RICHMOND.—A lecture entitled "Popular Legendary Tales and Songs of Ireland and Scotland," with characteristic vocal and instrumental illustrations, was given by Dr. White, assisted in the illustrations by Mdlle. Attilia Vassili, at the Boy's National School, Eton Street, on Tuesday, January 23rd. The spacious room was filled in every part. The lecturer was introduced by the Rev. Mr. Griffith, who, at the conclusion, thanked Dr. White for his entertainment.

RICHMOND.—A correspondent writes us as follows:—

"Mr. J. Hart Gordon's evening concert took place at the Castle Hotel, on Friday, the 26th inst. The concert opened with C. Oberthür's duet for harp and piano on *Oberon*, splendidly played by Mr. H. Gordon and the composer. This duet is brilliant and effective, the most striking themes being tastefully introduced, more especially the 'Mermaid's Song,' which is thoroughly in keeping with its fairy-like character. The duet, which was warmly applauded, was followed by 'O Salutaris' (Mr. A. H. Thoulless), sung by Mr. F. L. Robinson, whose bass voice was heard to great advantage. After this, Madame Florence Lancia and Miss Palmer gave Rossini's 'Quis est homo' in their best manner. Mr. George Perren sang 'Come into the garden, Maud,' and was loudly encored. Mr. Oberthür played his harp solo, 'Souvenir de Londres,' another highly effective piece, which met with a flattering reception, and then, in conjunction with Mr. H. Gordon, accompanied Miss Palmer in Vacca's scena from *Romeo e Giulietta*, and 'Rescued,' by Mr. Hatton, both admirably delivered. Mr. H. Gordon played Mendelssohn's *Andante* and *Rondo capriccioso*, and, in the second part, his own *Grand Polonaise*, being encored in the first and loudly applauded in the last. Madame Florence Lancia obtained universal applause in 'Una voce' as well as in a song by Diodonata, 'Good-night, sweet mother,' and C. Oberthür's 'Serenade,' in which latter the harp accompaniment was all that could be wished. Mr. George Perren gave 'All is lost' and 'When first the bells,' in his most finished style; Mr. Robinson produced a marked impression in Prince Poniatowski's 'Yeoman's Wedding,' and the concert finished with the quartet from *Rigoletto*. Mr. R. J. Hopper was an efficient accompanist. The room was numerous and fashionably attended, and the performance gave entire satisfaction to all present."

EDINBURGH.—A numerous audience assembled in the Music Hall, to hear the second and final classical chamber concert given this season by one of our most active young resident musicians, Mr. Mackenzie, who was assisted by Mr. Walter Bache, pianist; Miss Bertha Hamilton and Messrs. Niecks and C. Hamilton, strings; Mr. W. Harrison, organist; and Miss Eleanor Armstrong, vocalist. The most interesting part of the programme, to Mr. Mackenzie's patrons, was his pianoforte quartet (MS.), about which the *Edinburgh Courier*, of January 22nd, has the following remarks:—

"Of the four movements, the opening *allegro* is long and elaborately worked out, with many beauties apparent on a first hearing; the second is a popular lively *scherzo*, and was most applauded by the audience. The third—a *canzonetta con variazioni*—is a quaint minor air, with several cleverly constructed and pleasing variations, and struck us as being, from the fancy and admirable use of the different instruments, of very high merit indeed. Especially striking were the first variation for piano, with *pizzicato* string accompaniment, and another in which the strings were muted. The final *allegro* was very effective, being spirited and dramatic, and with much variety and pleasing music in it. Altogether it is an unusually excellent work, and being done great justice to by all the players, to each of whom equal prominence is in turn given by the exigencies of the music, it was highly appreciated by the whole audience. It is no desire to unduly exalt Mr. Mackenzie that promotes us to speak so highly of his success in so difficult a branch of writing, but a simple act of justice on our part, and our admiration of this work was shared by all the most distinguished gentlemen of the musical profession present on Saturday."

WINDSOR.—The following is from an occasional correspondent:—  
 "The members of the Windsor and Eton Choral Society have given their first concert for the present season. The town hall was filled in every part, and the concert went off with great spirit. The vocalists were Miss Barth, Master Brooksbank, Mr. Hunt, and Mr. Barnby. The amateur orchestral society, under the leadership of Mr. G. A. Griesbach, gave their services for the occasion, and Mr. Hanerck and Mr. Smith presided respectively at the harmonium and pianoforte. The first part of the programme consisted of Handel's *Alexander's Feast*, and the second part was miscellaneous. Sir G. J. Elvey conducted."

PLYMOUTH.—A correspondent from this place writes as subjoined:—  
 "The amateur vocal association gave Spohr's *cantata*, 'God, thou art great,' Mr. Löhr's 'Ave Maria,' and a selection from Handel's works. The *cantata* was well executed, and Mr. Löhr must have been satisfied with the way in which his 'Ave Maria' was sung, the style in which Madame Wilhorst gave the solos, and the warm reception it met with from the audience. In the Handel selection Miss Julia Elton sang 'He was despised' so well that she was unanimously recalled at the conclusion, and the same compliment was paid her after the air from *Samson*, 'Return, O God of hosts.' Mr. Löhr conducted with his usual ability, and on the whole the concert was one of the best the association has given since it was established."

#### OUR CONTEMPORARIES.

MUSIC AND MILLINERY.

We read the subjoined in last Saturday's *Figaro*:—

"Our little halfpenny friend, the *Echo*, always on the alert for novelty, appears to have engaged a milliner to write the musical notices in that truly wonderful paper. We had no idea that millinery was so intimately connected with music, until we read the *Echo* account of the Monday Popular Concerts. The singing of M<sup>me</sup>. Bentham-Fernandez is nothing. Her dress is everything. But, we will quote the musical milliner."

M<sup>me</sup>. Bentham-Fernandez created a very favourable impression—not with her *voyante* green dress, but by her nice straightforward singing and her agreeable contralto. We preferred her in Mozart's 'Non so più cosa'; yet, in Schubert's ballad, 'Aufenthalt,' she showed signs of power that is, perhaps, susceptible of further development. By the way, why do singers so much avoid white or very pale-coloured dresses in favour of sombre or heavy raw colours? A singer is constantly *not seen* in the distance on account of the dress worn. In nine cases out of ten the backgrounds is black or parti-coloured, and white or pale pink is nearly the only colour which will tell in the distance. As for the poor men, they must be invisible in their sable attire; but, then, it does not so much matter, because they are not so well worth seeing. The great opera singers generally dress rightly for a concert, because they always instinctively study their surroundings—the ordinary concert singers are less thoughtful."

"All this must be very interesting to musicians, no doubt, and will tend to the improvement of musical art in this country. But, even after this interlude of millinery, taking up a third of the criticism, our erratic critic cannot keep his pen off the ladies' dresses. We are told further down 'that M<sup>lle</sup>. Limia, who sang, and very charmingly—again owing to her dress, was not very visible.' We advise the musical critic of the *Echo*, to borrow a pair of opera-glasses of extra power, and, having satisfied his loving eyes with a good stare at the various female artists, to distract his attention from the petticoats, and tell us something about the music. Besides, all this is emphatically a plagiarism. Our worthy and indefatigable friend 'Rambler,' of the *Sunday Times*, is alone permitted to be the weekly essayist on the over and under clothing of the female sex. The 'Rambler,' owing to his long and valuable services, is specially retained on the establishment to flirt with frills, to sigh over stockings, to gush on garters, to write prose poems on petticoats, and to romance generally on very delicate articles of dress. We cannot permit the *Echo* to take up millinery, without the special permission of our only, unequalled, and well-beloved 'Rambler.'"

The *Sunday Times*, in its last impression, had the following special paragraph, with reference to the forthcoming introduction of a sonata by J. L. Dussek:—

"We wish to draw the special attention of our musical readers to the fact that one of the noblest compositions of this great, but too much neglected, genius will be played at the Monday Popular Concert of to-morrow. Upon the work in question, a pianoforte Sonata in C minor, Dussek's warmest admirers might well be content to rest his claims, so distinguished is it by melodic beauty, masterly treatment, and brilliant invention. That such music should be unknown, or, at best, be known only to a few amateurs of unusually wide sympathies, is a reproach we would gladly see wiped away. Therefore we write these lines. The executant will be Madame Arabella Goddard, who perseveres in the mission she has discharged so long and so well, and is never heard to better advantage than when introducing a novelty to the public, and, at the same time, asserting unrecognised merit. That Dussek's music will receive perfect justice from our gifted countrywoman, 'goes without saying.'"

#### REVIEWS.

*The Royal Edition of Operas. WEBER'S Der Freischütz.* Edited by ARTHUR SULLIVAN and J. PITTMAN. [London: Boosey & Co.]

In a short preface to this splendid edition of Weber's masterpiece, the editor says:—"This is the first attempt to publish the opera in a perfect form with Italian words. The drama is here given in all its completeness in Italian as well as in German and English, while particular care has been taken that the music does not suffer in its adaptation to the three languages." We need only add that the text has been edited with great care, and that the general "get up" of the volume is admirable. The English version is the one which has made familiar, but the publishers add a translation of "Und ob die Wolke," made for them by the late Thomas Campbell, which is now printed for the first time. We cannot resist the temptation to give it here:—

"Though clouds around you sun may lower,  
 He still abides in Heaven's expanse,  
 Still o'er us reigns a hallowed Power,  
 Nor bows the world to blindfold chance,  
 A pure eternal eye above  
 Looks down on all, and looks with love."

"O'er me—let whatso'er befall me—  
 That Father's sheltering arm is cast,  
 E'en though His voice should homeward call me,  
 And though this morn should shine my last,  
 There is a pure bright eye above  
 To watch me with eternal love."

We are glad to find that the spirited publishers of the "Royal Edition" are about adding Wagner's *Lohengrin* to their series.

*Novello's Octavo Edition of Operas. WEBER'S Der Freischütz.* Edited by NATALIA MACFARREN. [London: Novello, Ewer & Co.]

THE care and completeness which mark this series of operatic hand-books generally, are most conspicuous in the volume now before us. We may doubt, however, if the new translation for which Madame Macfarren takes credit, will be as acceptable as the common version would have been. The editress brings grave charges against that version, and we are not going to say she is wrong, but popular use and long familiarity make light of such shortcomings, not caring enough for them to desire a radical change. We should add that the text is also given in the original, and that the dialogue follows the German acting version, which is an abbreviation of that written by Kind. The stage and orchestral directions are very full and complete in this edition. Wagner's *Tannhäuser* will shortly be added to the series.

#### W A I F S .

Madame Julien announces that her annual benefit will take place at Drury-lane Theatre on the 19th, 20th, 21st, 22nd, and 23rd of next month, when the highly successful pantomime, "Tom Thumb," will be performed in combination with other attractions. As the widow of M. Jullien, who did so much towards establishing popular concerts in this country, the *beneficiaire* possesses a strong claim on public support. Madame Jullien reminds her friends that she will only derive benefit from the sale of tickets which are obtained from her at the stage-door of the theatre.

The Galton Operetta Company commenced an operetta season in Philadelphia on the 1st of January.

The Chicago papers invite all dramatic and musical companies to keep away from the city during the fall and coming winter.

Boston is the paradise of hand-organ grinders, having more than all the rest of the American cities combined.

Isn't it curious, after all Strakosch's liberal advertising outlay, that the only person who has fallen violently in love with M<sup>lle</sup>. Nilsson should prove to be a lunatic?

Franz Abt, the German vocal composer, has written to the President of the Washington Saengerbund, that he intends visiting the United States next spring.

The Bridgeport (Conn.) Choral Association gave Bennett's *Woman of Samaria* on the 18th December, with great success. The solos were well rendered by members of the association.

There are, in the United States, not far from 4,000 military bands, with a capital of nearly 2,000,000 dols. invested in musical instruments, music, &c.

The vacancies in the Royal Academy of Belgium have been filled by the election of M<sup>m</sup>. Gevaert, Boisselet, and Limnander as titular members, with M<sup>m</sup>. Charles Gounod and Basevi (a Florentine) associates.

A Greenwich music-hall proprietor was recently prosecuted by the London Theatrical Managers Association for having permitted stage plays to be performed without a license. A penalty of £10 was inflicted.

Boston has a musical conductor whose name, Peck, is a misnomer; it should be at least Bushel. He is now giving popular concerts at which such singers as Miss Kellogg and Miss Philipps can be heard for twenty-five cents.

Afzelius, the venerable collector of Swedish folk-songs, died on the 25th of September last, at Euköping, where he had been pastor for forty-nine years. His great work, "Svenska Folkets Sägohälder," was completed in 1870, the last part containing the history of Charles XII., since which date no true popular legends have come into being.

At a concert in Boston, a young woman who was disturbing those of the audience seated near her by incessant chattering, was summarily silenced by a gentleman who handed her a piece of paper, on which he had written the suggestion that she might not be conscious that she was revealing family secrets to a large circle of auditors.—*Musical Bulletin*.

The Royal Academy of Music Ball, given by the gentlemen to the lady students, came off with *clat* on Tuesday evening, at the Hanover Square Rooms, which were all thrown open in honour of the occasion. Sir Sterndale Bennett, the principal professors, and upwards of 400 guests were present. A handsome supper was provided, and dancing was kept up to a late hour. Mr. Godfrey's band attended.

Easter will fall so early this year that a serious shortening of the Popular Concert season will take place unless, as we hope will be the case, Mr. Chappell gives some additional performances in April. Such a course would be the more welcome when it is remembered that Herr Joachim will not appear until the 19th of February, and thus his performances will be very limited.—*Choir*.

The Brussels correspondent of the *Pall Mall Gazette* writes:—"I hear that M. Faure has accepted the appointment of inspector of the singing classes of the Brussels Conservatory of Music. It is expected that he will establish himself here permanently, and take a leading part in the approaching reorganization of the Grand Opéra at the Théâtre de la Monnaie."

Count Andrássy, the Prime Minister of Hungary, supported himself when an exile in London by giving music lessons. He was often so poor that he walked the streets all night supperless, having not a cent to pay for food or lodging. No wonder that he gave up such an unprofitable pursuit to be prime minister, and go from an hungry life to a life in Hungary.

The great hall in Boston, for the next Jubilee, will be 822 and a half feet long, 448½ feet wide. It will cover nearly eight acres of ground. The radius of the roof will have 26½ feet. The corridors will be 2458 feet long. At least 4,600,000 feet of lumber will be needed, 350,000 square feet of covering for the roof, 52,152 iron bolts, and 3,528 iron bars, 46,338 tree nails, and 44,388 square feet of glass.

Saturday last being the anniversary of the capitulation of Paris, M. Strauss, the *entrepreneur* of the *bal masque* at the Opera, announced that that national institution would close its doors, and that the Citizen Clodoche would not perform the Can-can Quadrille. The Government took the hint, and a notice was to be posted on the walls ordering the closing of all theatres, *cafés-concerts*, public amusements, &c., on Saturday night, in token of mourning. It is to be hoped that after this extraordinary piece of self-denial, cynical foreigners will no longer question the regeneration of France.

In a country town in one of the central states, noted for its institutions of learning, a lady of doubtful age called upon the best established music teacher of the place, stating her desire to have instruction, in the following manner: "I am tired of my present employment (teaching a new system of dress cutting,) and have concluded to teach music. I will give you ten dollars if you will teach me *one tune* so that I can play it as well as anybody." Her proposal being indignantly refused by the teacher applied to, she went elsewhere, and, on advancing the ten dollars, learned the tune, and finally, found much employment as a music teacher in an adjoining village.

A remarkable manifestation of ability was Mr. Jerome Hopkins' "Piano Lecture Concert," given recently for the Orpheon Free Choral Schools. He kept his audience for an hour and a half deeply interested by an amusing and highly instructive series of short musical "talks," or about ten minutes each, between which the audience were invited to select pieces to be played, from a programme of one hundred pieces from nearly all the greatest masters. Mr. Hopkins rendered thirteen compositions entirely from memory, among which were works by Handel, Beethoven, Bach, De Meyer, Gottschalk, Stephen Heller, and others. The performance was certainly a novel and curious success.

The Duke of Edinburgh intimated his willingness on Friday week to accept the Presidency of the Society of Amateur Instrumentalists, to be established in connection with the Royal Albert Hall.

Grillparzer, the poet, died on Sunday evening at the age of 81. Byron, as far back as 1816, wrote in terms of warm admiration of his verse. It is but little more than a year ago that all the kings, nobles, *litterati*, and peoples of Germany joined to worship his genius at a solemn *fete* held in Vienna, and on Wednesday, deputations from all parts of the Fatherland, the inhabitants, and garrison, and Imperial Court accompanied the remains of the bard, of whom Austria is justly proud, to their last home in the Wahinger cemetery. His dramas have long been the most popular on the German stage. Beethoven, Schubert, Spohr, and others have set to music his cantatas, songs, and ballads, &c.

Madame Arditi has lately given three *matinées* at her residence, which were fully and fashionably attended on each occasion. The following is a list of some of the principal items in the programmes:—

"Trio, Mendelssohn (Madame Piatti, Signor Piatti, and Herr Straus), solo violin (Herr Straus); serenade, Braga, (Madame Arditi, accompaniment on the pianoforte by Miss Giulietta Arditi, and violoncello *obligato*, Signor Piatti); song, "Looking back," A. Sullivan, (Miss Fairman); rondo, Beethoven, Op. 51, (Miss Arditi); Song, Miss Gabriel, (Miss Fennell); Overture, *Zampa*, arranged for two performers on one pianoforte, violin and violoncello (Miss Arditi, Signor Visetti, Mlle. Victoria de Bono, and Monsieur Pagne); several other distinguished artists assisted, and Signor Visetti accompanied the vocal music on the pianoforte."

A young men's association having heard that the Mendelssohn Quintet Club were to perform in Albany, came down to that city to negotiate with them for a concert. The committee called at one hotel after another asking for Mr. Mendelssohn, until twenty-one hotels had been visited, but without finding him. Finally they pulled up at Campbell & Collyer's music store, and asked if they could be informed where Mr. Mendelssohn was stopping? Mr. Campbell replied that Mr. Mendelssohn was dead. "Dead?" exclaimed the spokesman, rushing out of the carriage which held his fellow committeemen, "then the proper thing for us to do would be to retire and draw up resolutions of Christian sympathy with the Quartet Club in their bereavement of their leader!!!"

A Boston correspondent says:—

"The return of Mr. Gilmore from his musical mission abroad has awakened renewed interest in his great project of a World's Musical Jubilee to be held in this city next June. Mr. Gilmore was eminently successful in all his undertakings abroad, his chief business being to interest the leading nations of Europe and prominent musicians and composers in the grand scheme. He was very cordially received everywhere, and his gigantic plan elicited warm admiration and commendation. The governmental authorities of Great Britain, France, Prussia, Austria, Belgium, Switzerland, and several other nations gave assurances that they would be represented in the great musical assemblage, and the leading bands of the several nations will be sent over to participate. Among the bands thus promised are the bands of the Grenadier Guards of England, led by Godfrey, and the famous Belgian band of the *Guides*. Strauss has promised to come with his orchestra, provided he can get a release from an engagement in St. Petersburg. Both he and Bilse have promised to write compositions for the Festival; and so have Benedict, Randegger, Arthur Sullivan, Barnby, and others. The item that has been going the rounds of the press to the effect that Costa refused to have anything to do with the affair is wholly unfounded. Costa was not consulted, as he was in Italy when Mr. Gilmore was in England. The Executive Committee of the old Jubilee, who have consented to act in conjunction with others in the same capacity for the coming demonstration, will at once take the necessary steps to place the great enterprise upon a firm financial basis; and work upon the building, which is to be located near the site of the Coliseum of 1869, will shortly be begun. The work of organizing the great chorus of twenty thousand voices will also be begun under the direction of Dr. Tourjée."

"Madame Lucca's benefit," says the opera critic of the *Petersburg Theatrical Chronicle*, "on Thursday, was a complete triumph for the fair and entrancing artist, who played Gretchen in Gounod's *Faust*. Every place was booked; and all the passages were taken up by improvised seats. The audience received Mad. Lucca with marks of approbation, which lasted probably ten minutes; and the Conductor handed her a magnificent bouquet of flowers. After the scene with the jewels, she was presented with a set of brilliants, and a basket of fresh flowers. After the fourth act, a laurel wreath was given to the *diva* amid continuous shouts of applause. She was so touched by her reception, that her eyes were filled with tears. At the conclusion of the performance she was recalled nineteen times; and an immense crowd waited for her outside, to cheer her on her road home."



Dr. Stainer's appointment as organist of St. Paul's will date from Lady Day next.

There is a striking contrast in the matter of winter concerts between London and the great American cities. Here—if we except the Crystal Palace performances—we are left almost entirely without orchestral concerts during the winter months, while across the Atlantic scarcely a night passes on which a concert is not provided by Mr. Theodore Thomas, or by one of the local associations. The want of a good orchestra constantly employed, is indeed one of the greatest drawbacks to the progress of music amongst us, and it is little short of a public disgrace that from October until February or March, it is impossible to hear an average performance of a symphony or an overture in a London concert-room.—*Choir.*

### ALEXANDER DUMAS.

(Continued from page 12.)

An attempt was made to prevent the second representation of the piece through the censorship, and, on this failing, a formal protest against its admission into the repertory of the Theatre Français, signed by seven men of letters more or less eminent, was presented to the King, who replied, in terms no doubt suggested by his Minister, Martignac:—

"Messieurs: Je ne puis rien pour ce que vous desirez; je n'ai, comme tous les Français, qu'une place au parterre."

The utmost that could be urged against the originality of this play was that two or three incidents had been borrowed and turned to good account. The act of violence by which the Duc de Guise extorts the signature of his wife was probably suggested by the scene in *The Abbot* between Lord Lindsay and Queen Mary. In *The Conspiracy of Venice*, Fiesco's suspicions are excited by finding his wife's handkerchief wet with tears in a room which she and Calcagno have just left; and the Duchesse de Guise's handkerchief, found in a compromising spot, is what first turns the Duc's suspicions on her lover. This incident gave rise to the following epigram preserved by Lord Dalling:—

"Messieurs et Mesdames, cette pièce est morale,  
Elle prouve aujourd'hui sans faire de scandale,  
Que chez un amant, lorsqu'on va le soir,  
On peut oublier tout—excepté son mouchoir."

Although the accusation of immorality was unscrupulously brought against the chiefs of the romantic school, they were not more open to it than the classicists in regard to the choice of subjects, so long as these were taken from history. The most repulsive subject ever chosen by either of them, that of *La Tour de Nesle* for example, was not more repulsive than that of *Medea* or *Edipus*; and neither Lucrece Borgia nor Marion Delorme could be put to shame by Phédre, who sums up her ruling passion in one line—

"C'est Venus tout entière à sa proie attachée."

A plot laid in the middle ages, in a corrupt French or Italian court, should be judged by the same rules as one laid in Thebes or Colchis. Nor should a poet or dramatist be summarily condemned for immorality, merely because he describes immoral actions, or brings immoral characters on the stage, so long as these are true to nature and correct representatives of their epoch, with its passions, its vices and its crimes. Dramas can no more be compounded entirely of virtue, than revolutions can be made with rose-water. It was when Dumas abandoned the past for present, forsook romance for reality, chose his heroes and heroines from modern life, and bade us sympathize with their perverted notions of right and wrong, their systematic defiance of all social ties, their sensuality, and their selfishness,—when, in short, he "dressed up the nineteenth century, in a livery of heroism, turned up with assassination and incest" that he justly fell within the critic's ban, and gave point to the most stinging epigram levelled at his school:—

"A croire ces Messieurs, on ne trouve dans les rues,  
Que des enfants trouvés et des femmes perdues."

In his drama of *Antony* he set all notions of morality at defiance; yet his bitterest opponents were obliged to confess that it bore the strongest impress of originality, and that its faults were quite as much those of the epoch, of the applauding public, as of the author. "It contains," says one of them, "badly put together, illogical and odious as it is, scenes of touching sensibility and intense pathos." "It is perhaps the play," says Lord Dalling, "in which the public have seen most to admire. The plot is simple, the action rapid; each act contains an event, and each event develops the character, and tends to the catastrophe."

Antony is a man formed after the Byronic model, gloomy and saturnine, whose birth (illegitimate) and position are a mystery. He is in love with Adèle, a young lady of family and fortune, who returns his passion, but not venturing to propose to her, he suddenly disappears, and is absent for three years; at the end

of which he returns to find her the wife of Colonel d'Hervey with a daughter.

In the first act an opportune accident causes him to be domiciled in her house whilst her husband is away.\* Explanations take place. He eloquently expatiates on his love, his heart-broken condition, his despair; and Adèle, distrusting her own powers of prolonged resistance, suddenly gives him the slip, orders post-horses, and makes the best of her way to join the Colonel at Frankfort. She is pursued by Antony, who passes her on the road, arrives first at the little inn at which she is compelled to sleep for want of post-horses, and makes arrangements as to rooms, which may be collected from the result.

"Adèle. Jamais il n'est arrivé d'accident dans cet hôtel?"

"L'Hôtesse. Jamais... Si Madame veut, je ferai veiller quelqu'un?"

"Adèle. Mon, non... au fait, pardon... laissez-moi... (Elle rentre dans le cabinet et ferme la porte)."

"Antony paraît sur le balcon, derrière la fenêtre, casse un carreau, passe son bras, ouvre l'espagnolette, entre vivement, et va mettre le verrou à la porte par laquelle est sortie l'hôtesse."

"Adèle (sortant du cabinet). Du bruit... un homme... ah!..."

"Antony. Silence!... (La prenant dans ses bras et lui mettant un mouchoir sur la bouche). C'est moi... moi, Antony... (Il l'entraîne dans le cabinet)."

This is the end of the third Act. In the fourth, the lovers are again in Paris, and suffering tortures from the sarcasms and covert allusions of their social circle, in which their inn adventure has got wind. Antony, hearing that the Colonel will arrive within the hour, has only just time to prepare Adèle for the meeting. We borrow Lord Dalling's translation of the catastrophe:—

"Adèle. Oh! it's he... Oh! my God! my God! Have pity on me! pardon, pardon!"

"Antony. Come it is over now!"

"Adèle. Somebody's coming upstairs... somebody rings. It's my husband—fly, fly!"

"Antony (fastening the door). Not I—I fly not... Listen!... You said just now that you did not fear death."

"Adèle. No, no... Oh! kill me, for pity's sake."

"Antony. A death that would save thy reputation, that of thy child?"

"Adèle. I'll beg for it on my knees. (A voice from without, 'Open, open! break open the door!')

"Antony. And in thy last breath thou wilt not curse thy assassin?"

"Adèle. I'll bless him—but be quick... that door."

"Antony. Fear nothing! death shall be here before anyone. But reflect on it well—death!"

"Adèle. I beg it—wish it—implore it (throwing herself into his arms)—I come to seek it."

"Antony (kissing her). Well then, die. (He stabs her with a poinard.)"

"Adèle. (falling into a fauteuil). Ah! (At the same moment the door is forced open, Col. d'Hervey rushes on the stage.)"

#### SCENE IV.

Col. d'Hervey, Anthony, Adèle, and different servants.

"Col. d'Hervey. Wretch!—What do I see?—Adèle!"

"Antony. Dead, yes, dead!—She resisted me, and I assassinated her. (He throws his dagger at the Colonel's feet.)"

(To be continued.)

THE ORATORIO CONCERTS.—The fifth Subscription concert is announced to take place on Tuesday next the 6th inst., when Mendelssohn's *Lobgesang* (Hymn of Praise), and Rossini's *Stabat Mater* are to be performed. The principal vocalists will be Madame Rudersdorff, Madame Bentham-Fernandez, Miss Annie Sinclair, Mr. Sims Reeves, Mr. Raynham and Mr. Whitney.

LEIPZIG.—According to report, Herr Ferdinand David has determined, from motives of health, to resign next Easter his posts of first leader at the Gewandhaus Concerts and at the Theatre.

NOT A BAD JUDGE EITHER.—A writer in *La Fanfulla*, discussing the performances of *Lohengrin* at Bologna, says: "Erudition (in music) is a very fine thing; but if I am to go to sleep, I prefer a good bed."

FRANKFORT-ON-THE-MAINE.—Madame Clara Schumann played at the seventh Museum Concert. The compositions selected were Beethoven's Pianoforte Concerto in G major; Schumann's "Canon from the Studies for a Pedal Grand;" and Mendelssohn's Rondo Capriccioso, Op. 14. The orchestral pieces were Spohr's third Symphony, in C minor, and M. Anton Rubinstein's Overture in B flat major. The vocalist was a young lady of the name of Regan, already favourably known by having appeared at these concerts last season.

\* *Apropos* of plagiarism, this mode of bringing the lover under the conjugal roof is employed by Charles de Bernard in his fascinating novel, *Gerfaul*.

RICHARD WAGNER:  
AN AUTOBIOGRAPHICAL SKETCH.  
(From the "Observer.")

The sketch in question forms the opening number of vol. I. of Wagner's collected writings, which we reviewed some weeks ago, and extends up to 1842. As we are in a condition to supply additional facts, we think it would be worth while to give some extracts, and to carry the sketch on to the present day. The literature concerning Wagner's artistic doings has reached dimensions of surprising magnitude; ever since 1845, when *Tannhäuser* was produced at Dresden, all manner of competent critics have assailed the musician of the future, or broken a lance in his honour, so that long before our day their unfortunate victim has attained the distinction of being, if not the best understood certainly the best-abused artist in Europe. At all times it is a difficult thing to give an account of, or to abridge other men's thoughts; but when we come in contact with a man of genius, such as Wagner undoubtedly is, it often becomes painfully evident that his ideas will not bear filtration through the brains of every-day mortals. As Aristotle has it, "*Natura lo fecit e poi rompe lo stampo.*" So it has come to pass that many of the earnest people who have treated the æsthetical problems suggested by his dramatic works, or his critical books, have written themselves down as contributors towards that *genre ennuyeux* which is so characteristic of modern German writings upon art. Wagner's books, and dramas must be made to speak for themselves; but if ever a biography be written it would be best done by himself, and on the scheme of Goethe's *Wahrheit und Dichtung*, wherein all that appertains to the author's spiritual development is carried out in full, and personal details are but slightly sketched, or even coloured, as artistic necessity would dictate. In the meantime the following facts may not be unwelcome:—

Wilhelm Richard Wagner was born 22nd of May, 1813. His father, an officer of police, died six months after his birth. His step-father, Ludwig Geyer, was an actor and a painter, as well as the author of several comedies. He took his family to Dresden, and had the intention of bringing up Richard as a painter, but the boy was invariably awkward at drawing. Geyer, too, died early, and just before his death, Richard, seven years old, was taught to play several tunes on the piano, and it was then first surmised that he might possibly possess talents for music. At nine he was sent to the Kreuzschule, at Dresden with a view to the usual university career. His sisters at that time learned to play the piano properly; he listened without receiving instruction himself. At length a tutor who propounded "Cornelius Nepos" to him was induced to give him pianoforte lessons. Soon after the first finger exercises, the boy was caught studying by ear the overture to *Der Freischütz*. The master thought him a hopeless case, and was not far wrong, for Wagner has to the present day continued playing the piano in an abominable fashion. But music, though he was enthusiastic about it, was but an accessory to his studies, Greek, Latin, mythology, and ancient history being the main points. He made poems too. Once, in his eleventh year, the task of making a poem upon the death of a lately deceased member of the school was proposed to the pupils; Wagner's, being the best, was printed, after the removal of much bombastic excrement. Now, of all things, he wished to become a poet. He sketched tragedies in the ancient Greek form, and he passed muster in the school for a clever fellow in *litteris*. As a member of third form he translated the first twelve books of the *Odyssey*; he learnt English, too, so as to be able to read Shakspeare properly, and he translated bits metrically. As a fruit of this study an immense tragedy was projected by the lad, a concoction made up of *Hamlet* and *King Lear* on a grand scale. Forty-two men died in the course of it, and he was obliged to make the greater number return as ghosts, so as to keep the last act sufficiently stocked with *dramatis personæ*. He was at work on this play for two years, left Dresden during its progress and came to Leipzig. Here, at the concerts of the Gewandhaus, it was that the works of Beethoven and Mozart, especially the former, made an enormous impression upon him, and, in imitation of Beethoven's *Egmont*, he wanted to add similar music to his play. Meanwhile his family had discovered that he had allowed this pursuit entirely to supersede his attention to philology, and there were, of course, endless troubles and recriminations in consequence. But he was not to be stopped. He wrote overtures for grand orchestra, a sonata, a quartet, &c. One overture, which he describes as the culminating point of his musical absurdities, was actually performed at the Leipzig Theatre. The public laughed at it, but the composer was much impressed by this first appearance in public. Soon after this, and whilst he was a student at the Leipzig University, he felt the necessity of a strict and regular study of music, and he found the right man for his purpose in Theodor Weinlig, who was cantor at the Thomas School. With him he went through a thorough course of counterpoint, and laid a solid foundation for his future artistic development. Now were brought forth a considerable number of works, an overture, a symphony, the libretto, and some musical numbers for a tragic opera, &c. The year 1833 he spent at Würzburg, on a visit to a brother, an experienced

singer, composing an opera in three acts, *Die Feen*, for which the story was taken from Gozzi's *Woman Snake*. After this, another opera, *Das Liebesverbot*, after Shakspeare's *Measure for Measure*, was completed. It was a difficult subject, and he was imprudent enough to give performance of it at Magdeburg, in 1836, where for two years he had been conductor at the theatre, after only twelve days' preparation. The result was null, though some numbers which had been tolerably sung were applauded. The Magdeburg Theatre failed soon after this, and Wagner went to Berlin, with the hope of getting his opera performed there; failed, of course, and then, penniless and encumbered with debts, he accepted a conductorship at the theatre of Königsberg. There, in 1836, he married, and composed an overture, *Rule Britannia*. In 1837, we find him conductor at the theatre of Riga, and making sketches for his five-act tragic opera, *Rienzi*, which, as is well known, was the first of his works that has gained acceptance at most European opera-houses. He executed it on an immense scale, so as to make it suitable for the largest theatres only. With two acts of it finished, he started without money, without friends or connections, and without the smallest definite plan of action for Paris. At Boulogne, where he rested some weeks, he made the acquaintance of Meyerbeer, who, after seeing the score of *Rienzi*, gave him letters of introduction to the musical and theatrical notabilities of Paris. In consequence of these, things looked bright for some little time at Paris, but he soon found that to gain a hearing in Paris without the aid of influential friends on the spot (Meyerbeer did not stay there for any length of time during the two years of Wagner's sojourn) was an Herculean task beyond the reach even of such indomitable energy as his. He kept himself alive by writing articles for the *Gazette Musicale*, composing songs to French words, and, lastly, when things took a particularly unfavourable turn, by making arrangements for publishers of operatic tunes for all sorts of instruments. We have ourselves seen airs from Donizetti's *Favorita*, arranged by Wagner for the cornet-à-piston. Of serious work, during these years, an overture to Goethe's *Faust*, the final three acts of *Rienzi*, and the poem and music to his *Fliegende Holländer*, which latter was composed in seven weeks, must be enumerated. Giving up all hopes of Paris, he sent the score of *Rienzi* to the Court Theatre of Dresden. It was accepted, performed with immense success, in 1842, and Wagner, who had followed it to Dresden, found himself of a sudden the most popular man there, and the King of Saxony's court *Capellmeister*. A performance of *Der Fliegende Holländer* followed on the 2nd January, 1843; and now, amidst the arduous duties of a principal conductorship at the Dresden Opera, one of the largest of German theatres, at which the performances are continued all the year round, and the *répertoire* is most varied, he conceived and executed the poems and music to *Tannhäuser* and *Lohengrin*, the cantata, *Das Liebesmahl der Apostel*, and the poems to *Die Meistersinger* and *Siegfried's Tod*.

The revolution of 1849, in which Wagner took active part with written and spoken addresses, put an end to his connection with Dresden; he had to fly, and to seek refuge at Zurich. During the next ten years he appeared before the public, if we except a few concerts which he conducted here and there, amongst which we may mention the eight concerts of the London Philharmonic Society in the season of 1855, only as a writer on musical æsthetics. In 1852, he was at work on the poems of *Das Rheingold* and *Die Walküre*, the composition of which was completed in 1854, and in '55 he began *Tristan und Isolde* and *Siegfried*. It had, during ten years of exile, been impossible for him to witness a performance in German of any of his dramatic works. *Tannhäuser*, *Der Holländer*, and *Rienzi* had become prime favourites everywhere in Germany, yet it was not until 1861 that he was allowed to return to his country. On the 9th of May in that year he heard *Lohengrin* for the first time at Vienna. Two months before that *Tannhäuser* had been hooted off the stage at the Grand Opera of Paris, by the members of the Jockey Club. In 1863, he appeared at Vienna, Prague, Leipzig, St. Petersburg, Moscow, Pesth, &c., conducting orchestral concerts with brilliant success; and in May, 1866, King Ludwig II. called him to Munich where, in 1865, *Tristan*, in 1868, *Die Meistersinger*, in 1869, *Das Rheingold*, and in 1870, *Die Walküre* were performed, for the first time; the last, too, without the composer's co-operation. In August of that year he was married a second time, to Cosima von Bülow, *née* Liszt.

It would seem that his artistic career is about to reach its culminating point in the course of next year, when his most elaborate works—*Der Ring des Nibelungen*, a trilogy; *Die Walküre*, *Siegfried*, *Götterdämmerung*, with a preparatory evening, *Das Rheingold*, are to be produced under his own direction, at a theatre to be built for the purpose at Bayreuth. The shares, issued for seats during three successive performances of four evenings each, have been eagerly bought up; and thus the pecuniary difficulty, which so long stood in the way of Wagner's realizing this, his most cherished project, is at last overcome. Let these performances turn out a defeat of Sedan for his opponents, or of Waterloo for him; it is, at all events, beyond dispute that they will be the most interesting, and the most carefully-prepared musical performances, that Germany has ever seen

## MISS CLARA DORIA.

Admirers of native-born talent will be glad to learn that Miss Clara Doria, now a member of M<sup>de</sup>. Parepa-Rosa's Opera Company, is winning all sorts of good opinions from our cousins by her good singing and intelligent acting. We subjoin the remarks made upon some recent performances in Boston, by the critics of important journals. *The Evening Transcript* said of Miss Doria's Countess (*Le Nozze*):—

"Miss Doria fully answered the predictions which were made by the critics of her first appearance, and, as the Countess, gave additional evidence of the care and truthfulness that are the marks of an artist who seeks to do justice by both her author and auditors."

The *Post* spoke with even greater emphasis of her Arline:—

"The *début* of Miss Clara Doria made the occasion one of unusual interest. Miss Doria sustained the part of Arline, with great satisfaction to the audience. Her voice is a full rich and tolerably high soprano, of considerable flexibility. It rings out clear as a bell in the middle and lower registers, and is used in a manner that shows its possessor to be a thoroughly-educated and trained musician. Miss Doria displays much facility in florid passages, and her 'shake' is true and very brilliant; while her rendering of the air, 'I dreamt that I dwelt in marble halls,' showed its quality in the more quiet and sentimental style. Miss Doria has the powers that will make her a favourite."

With regard to the same performance, the *Journal* was most emphatic of all, and said:—

"Miss Doria is a daughter of the celebrated English composer, John Barnett, and assumed the name by which she has been known upon the stage only for the reason that she desired to make a reputation for herself and upon her own merits, rather than to rely upon her father's celebrity. In this effort she was wholly successful, winning distinguished favour in Italy in Italian opera. Previous to her appearance upon the stage, she studied the piano in Leipsic, and it would seem that she has inherited something of her father's genius, for she composed at that time a stringed quartet and other music. She appeared last night as Arline, and gained at once the favour of the audience. She is young and pretty, and her voice is a mezzo-soprano of much sweetness and power. She has been well schooled in the Italian method of singing, and with the exception of a little free use of the *portamento*, sings admirably. Her delivery of the well-known ballad, 'I dreamt that I dwelt in marble halls,' at once established her in the full esteem of the audience, who, almost as a matter of course, demanded a repetition of the song. In subsequent parts of the opera she heightened the very clever impression she had at first produced."

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"Intelligence, or, as it has been called, intellectuality, is an essential element of all Art, practical as well as creative, and of none more so than of Music. Its development should be zealously encouraged in this branch of education, which, however, can be, and often is, conducted without calling into action any of the higher attributes of the mind. The Rudiments of Music are generally learnt by rote; proficiency in singing or playing acquired by that which is equivalent to automatic action of the voice or fingers. This should not be. Students should be taught that all musical sound, whether vocal or instrumental, is intended to convey some definite meaning; they should be made to reflect upon every phrase they have to sing or play, and thoroughly to understand that intelligence is the very essence of our Art. Music can thus become an important means of mental training. It is in this respect that the system of instruction now published for the first time in a complete form will, I hope, be useful. The plan I have set forth seems to necessitate concentration of thought upon the subject of study; it affords assistance to the memory, and tends to cultivate habits of precision, observation, and comparison. These are advantages which speak for themselves. Experience has proved that by writing exercises, pupils make steadier and more rapid progress than by the most frequent oral repetition of rules or notes. The hand and pen assist the eye and ear, and the result is more satisfactory than when the voice or fingers are guided by the eye or ear alone. I do not, for a moment, assume that this method will dispense with the necessity of vocal or instrumental practice; but as such practice becomes less troublesome and laborious if pursued with intelligence, it is evidently desirable, in teaching Music, to stimulate the faculty of thought. And that is the object I have had in view while writing the present elementary work.—WALTER MAYNARD."

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